COULON'S

HAND-BOOK;

CONTAINING

ALL THE LAST

NEW AND FASHIONABLE

DANCES.

Dedicated to his Pupils,

BY

COULON,

EX-MAITRE DE DANSE TO THE ROYAL FAMILY OF HOLLAND, THE DUKE OF SAXE WEIMER, AND PATRONISED BY THE ENGLISH NOBILITY.

THIRD EDITION

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PREFACE.

A few particulars respecting the distinguished artist to whom we are indebted for this little book, will be perhaps not without interest to many of our readers. His father, Jean François Coulon, was the greatest, the most celebrated professor of dancing known in France. His academy for the stage was the *Pepinière* (the nursery) for the most eminent artists throughout Europe, and we require only to associate his name with that of Dupor, Gosselin, and the family of Taglioni (as their master), to prove the superiority of his instruction. His academy for the drawing-room was also held in high reputation. It was the resort no less of strangers of distinction than of

professors visiting Paris for the purpose of benefitting by the talent of this great master.

Jean François, the father, died in the year 1836, leaving two sons. The elder of these, Antoine Louis, fell a victim to the cholera in Paris, September 3, 1849. He was one of the first opera dancers both in France and England, and for many years prior to his decease he filled, conjointly with Messrs. Laporte and Lumley, the important office of manager of the dancing at Her Majesty's Theatre.

The second son, Eugène, (the author of the subjoined work,) was born in Paris, April 7, 1808, and is well known in England by his introduction of the Polka in April, 1844; of the Mazurka in December, 1844; and of the Redowa in January, 1846. He was originally intended for the stage, and studied for it during many years under his father, and subsequently under his brother. But ill health

obliged him, though reluctantly, to relinquish this higher and more interesting branch of his art, for the less arduous but perhaps not less useful one, of practical private teacher. Upon this new career he entered in 1830. Shortly after which, an advantageous opening was made for him at the Hague as professor to the royal family of the Prince of Orange. Here he remained for nearly seven years, until the more advanced age of his pupils, the young princes and princesses, rendering his services as their instructor no longer requisite, he was persuaded by his brother, who was uniformly through life his best of friends and advisers, and who was at that time residing in London, to join him here, that he might the more effectually assist towards establishing him permanantly in a position, which his talents and the superior training he had received so eminently qualified him to fill. With this assistance, and furnished with introductions to

some families of the highest rank in England, it was not long before Eugene Coulon had obtained a firm footing in our great metropolis. His judicious introduction of the Polka, and the energy with which he brought forward and maintained the Valse à Deux Temps, have contributed to raise his fame to the elevated point at which it now stands.

COULON'S

HAND-BOOK.

THE POLKA.

"WHAT can be said about the Polka that has not already been said?" will be the probable exclamation of many under whose eyes this little Guide may fall. We reply, very little indeed if it were intended to retrace the origin and to relate the history down to the present day, of that dance now so generally practised in different countries of the globe. Whether the Polka be German or Hungarian by birth, is a question frequently discussed by writers on the subject. It has, in fact, during the last few years, been so completely remodelled in France that it may almost be said to have taken its rise there. All the violent

gestures that characterized it, on its first appearance in France and England, have been abolished; the promenade by hand, and changing arms, the heel and toe, or double step, all these, which are very suitable perhaps for a national dance or to express the rude mirth of the peasantry, have been substituted by a movement more in accordance with the rules of good taste, and more congenial to the quiet refinement of a ball-room. What this movement really is, and what are the rules for acquiring it, form part of the object which the author of this little volume has in view.

RULES FOR THE POLKA.

The gentleman has to hold his partner as in the Waltz (see the position of the Waltz, page 68). There is no rule respecting the direction in which the Polka should be performed. This is left to the option of the individual to decide. It may be danced to the right or to the left in turning, and backwards or forwards, likewise in turning; or, in cases where there is not sufficient space to

proceed, the Polka step and position may be preserved in making a kind of *balancé* or set. It is the part of the gentleman to guide the lady, and a good dancer is easily discerned by the skill which he shews in regulating his step and guiding his partner, so as to avoid other couples. In a room where four inferior couples would be limited for space, twenty good couples would dance with great ease.

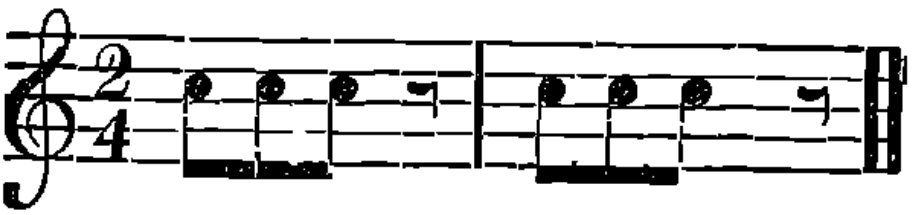
THE POLKA STEP.

There are only three steps in the Polka, which are all jumped, and occupy one bar of music, the fourth interval being only a repose to give time to prepare for the next foot.

To begin, the foot is raised a little behind, the gentleman using his left, the lady her right foot. The gentleman then, for the first step, springs lightly on the right foot, and almost simultaneously slides the left foot to the side, finishing on both feet, with the knees bent. For the second step he makes a *jetté* with the right foot, which brings the left foot extended to the left, and raised a little from the ground;

for the third step he makes a *jetté* before with the left foot, and finishes with the right foot up, a little behind. Then, without stopping, he bends on the left foot, in order to employ the fourth interval of the bar, and proceeds in the same manner with the right foot. The lady does the same, only, as I have mentioned, beginning with her right foot.

This description of the Polka step may be danced either to the right or to the left. But when it is desired to go forward or backward as well as in turning, it must be observed that the first step is taken backward or forward in the direction that is required.

The musical rhythm of the Polka may be explained thus:—

THE NEW COTILLON.*

The Cotillon is a dance that was known upwards of fifty years ago. It was danced by eight persons, like the French Quadrille, which, perhaps, owes its derivation to it. The new Cotillon was introduced in Germany and Russia a few years ago, but it bears no resemblance whatever to the old or original Cotillon. It is danced in Germany with the Waltz step, and recently in Russia it has been introduced with the Mazurka step. But since the appearance of the Polka, the Polka Cotillon has eclipsed all former ones. I do not say in great balls of ceremony, *faute de s'entendre* (as I shall explain), but there is not a *soirée d'intimes*, where it is not adopted in preference to any other.

As the Polka Cotillon, therefore, is so much the mode, some remarks will be here given that will be found both necessary and useful.

* Introduced into London by Coulon in the year 1844 (note of the publisher).

RULES FOR THE COTILLON.*

The Cotillon may be danced with the step of either the Waltz, the Polka, the Mazurka, or the Valse à Deux Temps, by an unlimited number of persons. When possible, chairs should be placed for the dancers round the room, thus:—

* Explanation of the signs:—Gentleman ● Lady ○ Give hands ..... Figures —— - - - -

Each gentleman places his partner on his right hand. There is no rule that any particular figure shall be danced, nor is it intended that the figures here explained shall be danced in rotation. The selection is left to the determination of the leading couple, who commence the figure, which the other couples repeat in succession. In large parties of twenty-four or thirty couples, it is customary for two or more couples to perform one figure at the same time, otherwise, the Cotillon might be tedious by its length.

To preserve the regularity of the dance, the same seat should be maintained by each individual throughout.

It must be well understood that in selecting partners for the figures hereafter explained, no previous introduction between the parties is requisite.* It is only necessary to present the hand to the lady or gentleman who is chosen to make up the figure, for them to rise immediately.

One great interest of these figures is, that

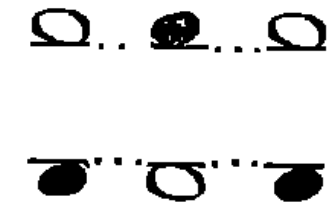
* See Remarks on Introductions at the end of the work.

their constant variety enables each gentleman to dance with almost every lady.

The first couple start with the Polka or Valse, and they are immediately followed by all the other couples. After one round the places are resumed, and what may be called the first figure is begun.

FIRST FIGURE.

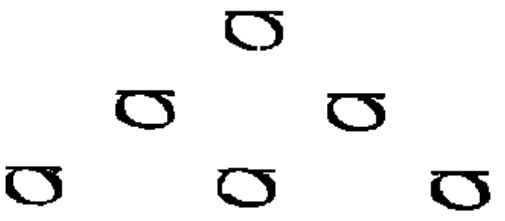
The leader selects two ladies, and his partner selects two gentlemen thus:



They advance, and each gentleman takes the lady opposite to him, and dances one or two rounds with her, after which they return to their places. The next couple do after the same manner, and if, as I observed before, the Cotillon be a large one, two or more couples begin at the same time.

THE PYRAMID.

The first three conples begin with the Polka or Waltz round the room. The three ladies choose three other ladies, and the six ladies place themselves thus:



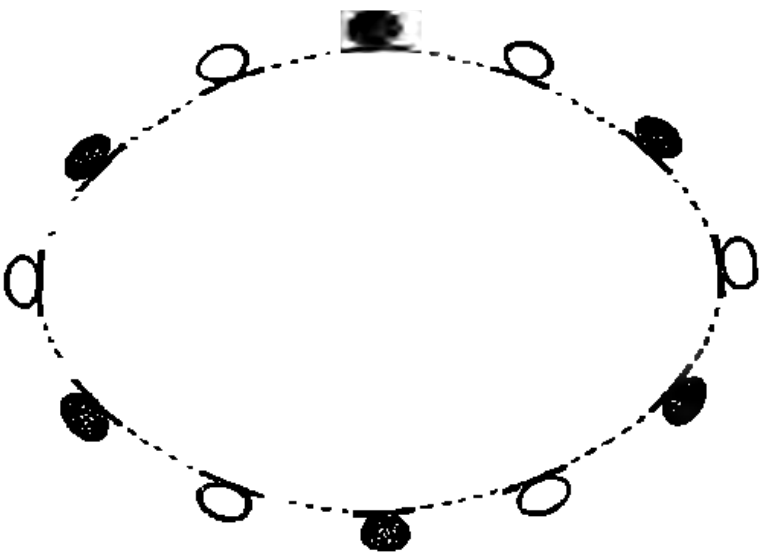
The three gentlemen then select three other gentlemen and holding each others hands pass in *zigzag* form between the ladies; when on a signal given by the leader, each gentleman takes one of the ladies standing, and dances the Polka with her. When they have resumed their seats, the other three couples repeat the same figure, and so on till all the couples have danced it.

THE TWO FLOWERS.

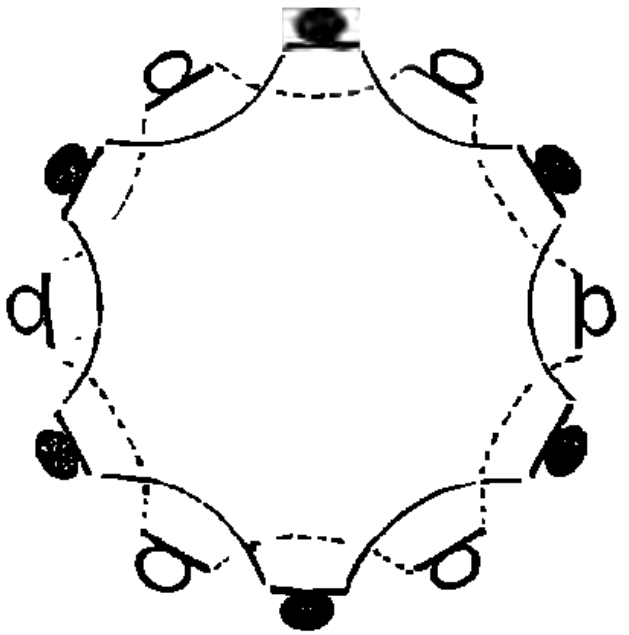
The leader takes two ladies and asks them each to name a flower. He then presents them to one of the gentlemen desiring him to say which flower he prefers. When the gentleman has made his choice, he is presented with the lady, the name of whose flower he guessed, he dances with her, and the leader dances with the other lady round the room. The other couples perform the same figure in their turn.

THE GREAT ROUND AND PASS UNDER.

The first three couples dance one or two rounds of the Polka or Waltz, after which each lady selects a gentleman from among those seated, and each gentleman selects in like manner a lady. The six couples dance a round or two, after which they form a circle holding hands thus:



They twice advance and retire, the second time the gentlemen take each other's hands in a circle, the ladies likewise holding hands below the gentlemen's thus:



They dance in a circle once round to the left, when the leader breaks the circle, and falling backwards, they form a line, still holding hands thus :

The gentlemen then raise their arms for the ladies to pass under, which they do, and advance followed by the gentlemen to the end of the room, when the ladies turn half round and dance the Polka with the gentlemen facing them. When these couples have resumed their places the other three couples repeat the same figure, and so on for the rest.

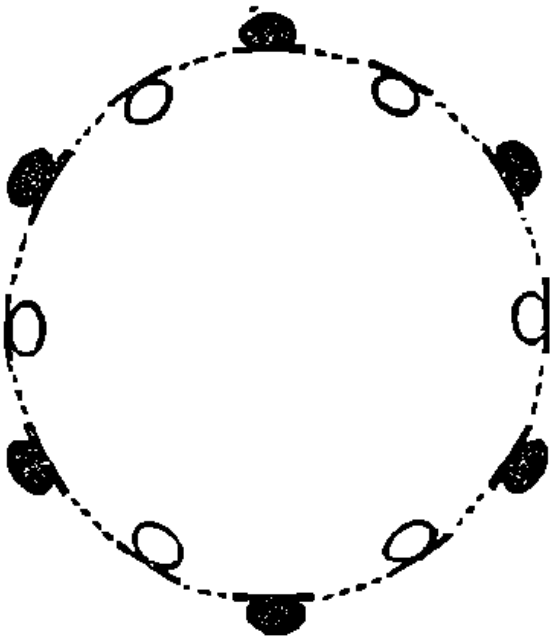
THE CUSHION.

The first lady presents a cushion to a gentleman thus:

On which he is to kneel. If she wishes to dance with him, she allows him to kneel, but if not she takes it away quickly and presents it to another, and so on, until she selects one with whom she dances, leaving the cushion meanwhile on the floor for the lady who follows her.

THE ROUND.

The first three couples begin with the Polka or Valse. After two or three rounds each gentleman takes another gentleman, and each lady takes another lady. The ladies place themselves back to back in a circle, and the gentlemen face them, joining hands to form a larger circle thus:



So placed, they advance and retire twice, making the round larger and smaller, after which, each gentleman dances the Polka with the lady on his right hand, and so on for the other couples.

THE BASKET, RING & FLOWER.

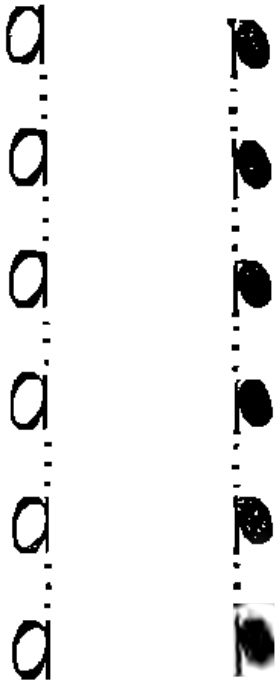
The first couple advance, the gentleman holding in his hand a basket containing a ring and a flower. After dancing one or two rounds he presents the basket to his partner and returns to his place. The lady gives the basket to one gentleman, the ring to another, and the flower to a third. The gentleman who receives the basket must dance alone, holding it in his hand, the one who has the ring may choose a lady to dance with him, and the one who has the flower is to dance with the lady who presented it to him, thus:

When they have danced several times round

the room, they resume their seats, and the next couples continue.

THE TWO LINES OF SIX.

The first couple lead off with the Polka. The gentleman then chooses five other gentlemen, and the lady five other ladies, who all place themselves facing and holding hands thus:

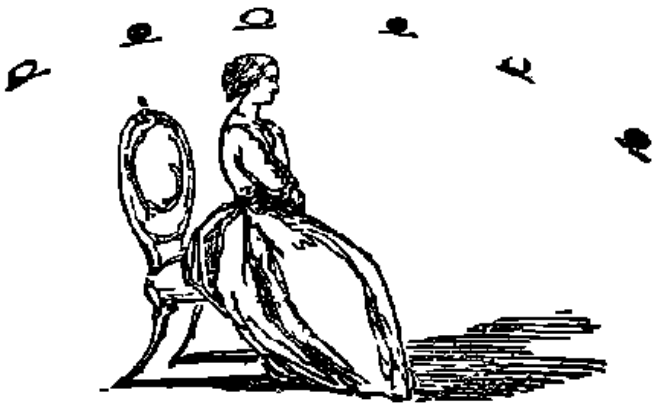


The gentlemen then advance with the Polka during four bars, and retire during four bars, after which the ladies advance four bars, turn

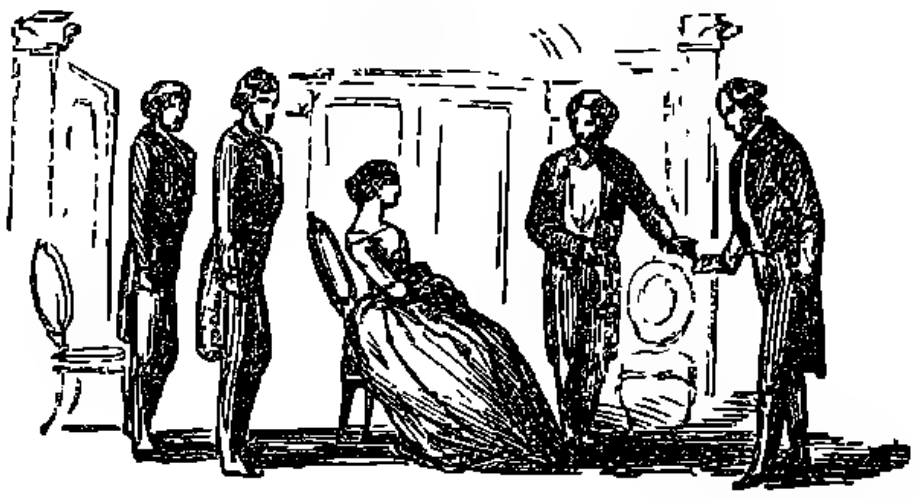
half round and go forward followed by the gentlemen. They turn half round again, and each lady dances with the gentleman who is behind her. When they have resumed their places the next couples begin.

THE COQUETTE.

The first couple dance a few rounds of the Polka or Valse, after which the gentleman leads his lady to a chair placed in the centre of the room thus:



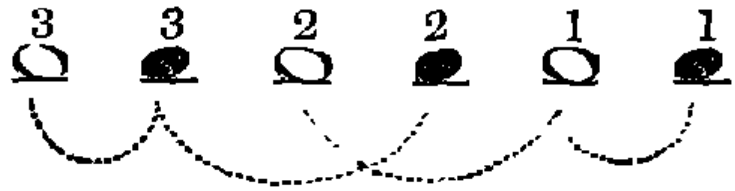
And presents a gentleman to her to dance with. If she declines him, he has to stand behind her chair thus:



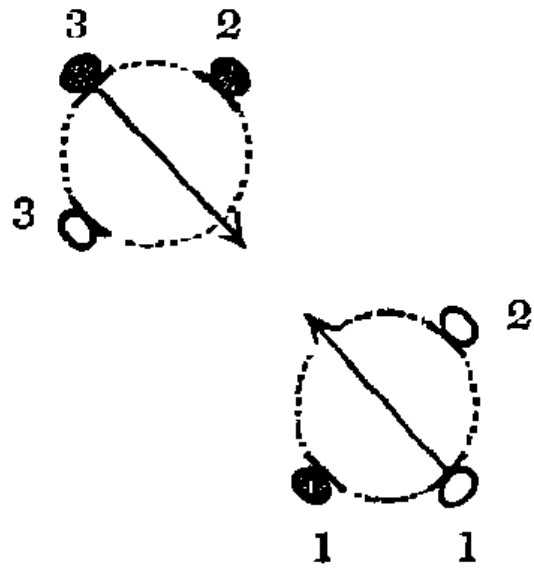
And she is presented with another by her partner until she accept one with whom she dances several rounds. The rejected partners return to their seats. And so on for the next couples.

LA GRACIEUSE.

The leader gives his right hand to his partner, who gives her right hand to the lady next to her. The third lady gives her left hand to the gentleman on her left, and he gives his left hand to the gentleman on his left thus:



They then form two circles at each end of the room and dance round with either the Polka or Valse. The lady No. 1, and the gentleman No. 3, pass under the arms of the others and meet in the middle thus:



And all dance several rounds of the Polka or Valse; so on for the others.

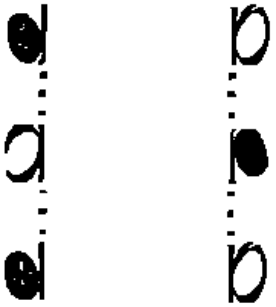
THE MIRROR.

The first gentleman places his partner on a chair in the centre of the room, and gives her a mirror to hold. Then all the gentlemen pass one after the other behind her chair and shew themselves to her in the mirror, thus:

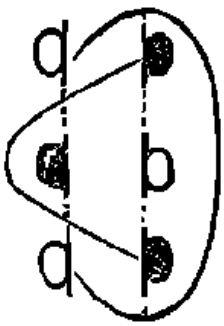
Which she wipes with her handkerchief when she does not accept the one she sees. When the favoured one presents himself, she rises and dances round the room with him; leaving the mirror on the chair. The same for the rest.

THE ROUND & GRAND CHAIN.

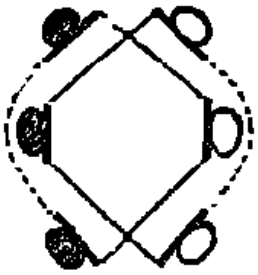
The first two couples dance several rounds of the Mazourka and *Petit tour*. The first gentleman then takes another lady and the second lady takes another gentleman, thus:



They then advance and retire, advance again, and the two gentlemen with the lady pass under the arms of the two ladies facing them thus:



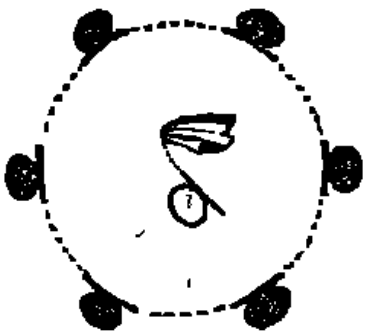
And join hands behind the gentleman. The ladies also join hands behind the centre lady thus:



They turn one round to the left and afterwards form a circle holding hands. Then *grand chain* until they meet their partners, when they couple off with the Mazourka. The same figure for the remaining couples.

THE HANDKERCHIEF.

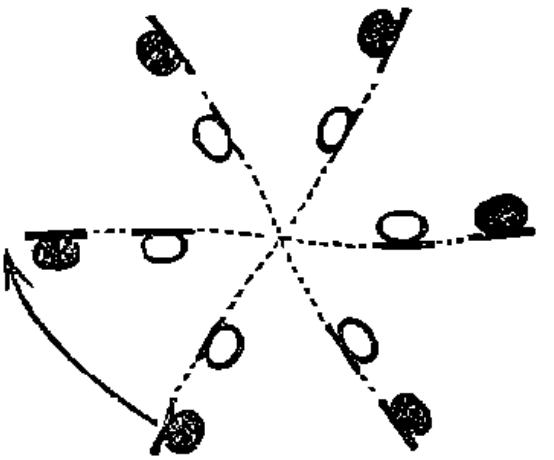
The first couple begin with the Polka or Valse. The lady then remains in the centre of the room, when the gentleman takes five other gentlemen with him, and forms a circle round the lady. She throws her handkerchief in the air thus:



And the gentleman who is near enough to catch it, becomes her partner. The other gentlemen retnrn to their places. The remaining couples perform the same figure.

THE STAR.

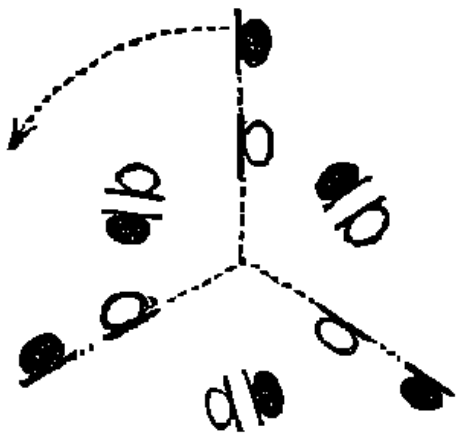
The first three couples commence with the Polka. The ladies select three other gentlemen and the gentlemen three other ladies. The six ladies place themselves in a *moulinet* right hands in the centre, giving the left hands to the gentlemen, and all turn thus:



Three of the ladies hold their hands a little above those of the other three.

At a given signal the three ladies who hold

their hands above, leave the centre and dance with their partners in the narrow space between each lady and gentleman. Meanwhile the three other couples continue to turn slowly one way and the other, still keeping in the centre of the star, changing from right hands to left thus:



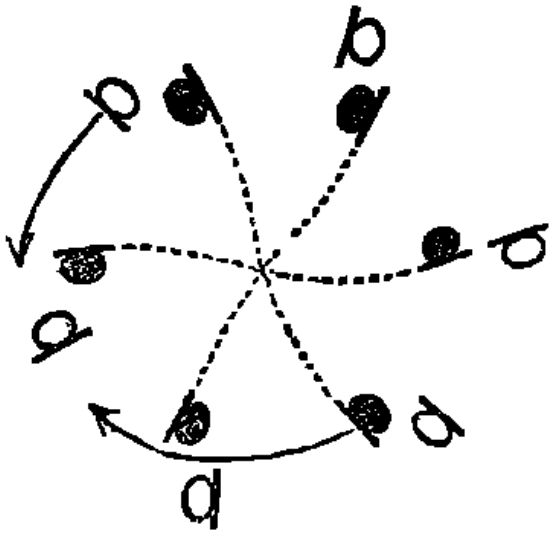
After repeating this two or three times they finish with a round of the Polka, and return to their places. The same to be repeated by the rest.

THE CARDS.

The leading conple begin with the Polka. The gentleman selects three knaves from the pack of cards, which he gives to three gentlemen and the lady selects three queens which she presents to three ladies. The three gentlemen then find the lady who has the queen of his suit, and dances with her. The other couples do the same.

THE DOUBLE MOULINET.

Three couples commence with the Polka or Valse. Each lady then selects another gentleman and each gentleman another lady, (from those seated.) The ladies join right hand in *moulinet* (or hands across), giving the left to their partners They all turn. At a signal the gentlemen pass their partners before them and take their places in the *moulinet*, and the ladies turn ronnd the gentlemen on the other side thus :



Then when they meet their partners, the gentlemen gives his left hand to the lady, who also gives her left hand, and they again turn hands across in *moulinet,* during which the gentlemen take their places outside. They repeat this each time they meet their partners, after which they return to their places in dancing either the Polka or Valse. The same for the remaining couples.

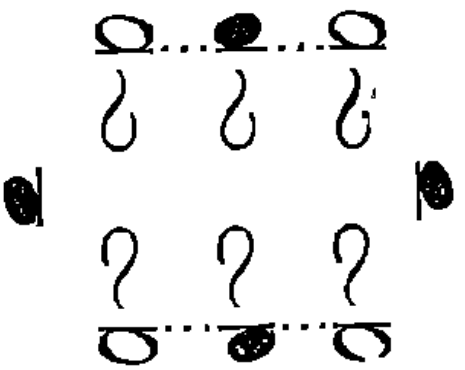
THE DECEIVED LADY.

The first couples commence with the Mazourka. The gentlemen then asks the lady to dance with him. If when she rises he does not intend to accept her, he turns away and

asks another lady, and so on until he has made choice of one with whom he dances, leaving his own partner to dance with the partner of the lady he is engaged with. When they have danced several rounds they resume their seats, and the next couple commence.

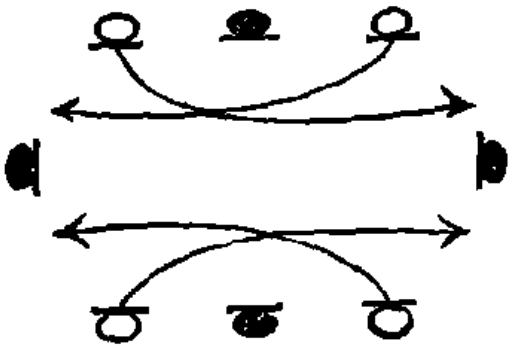
THE QUADRILLE.

The first two couples commence with the Polka, then the two ladies select two other gentlemen, and the two gentlemen two other ladies. They place themselves as for a quadrille and the two side ladies join the top and bottom couples in giving hands thus:

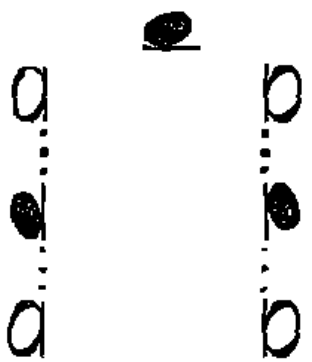


They then advance by three and retire, this is repeated; after which the two ladies change

places by passing under the arms of the others thus:



And join with the other gentlemen thus:



This is repeated four times, when they finish by dancing the Polka round the room. The same for the rest.

THE TWO CHAIRS.

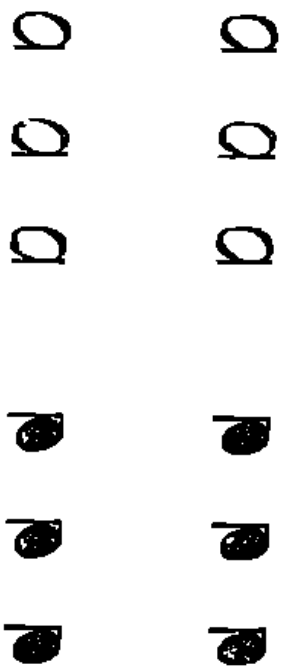
The first two couples commence with the Polka or Waltz. One of the gentlemen sits on one of the two chairs that are placed back to back in the centre of the room, and the lady of the other couple seats herself in the other chair. Then the gentlemen partner of the seated lady selects two ladies, and the lady partner of the seated gentlemen selects two gentlemen. These latter are presented to the lady seated on the chair thus :

She chooses one with whom she dances, and the one who is left dances with the lady who

presented him. The same is repeated by the gentleman, after which they all dance a few rounds and return to their seats, and the other couples begin.

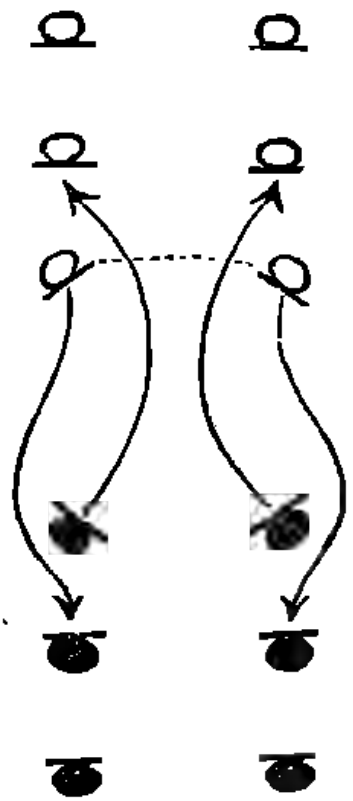
THE ROUNDS MULTIPLIED.

Three couples commence with the Polka or Valse. Each lady takes another lady, and each gentleman takes another gentleman, and place themselves thus :

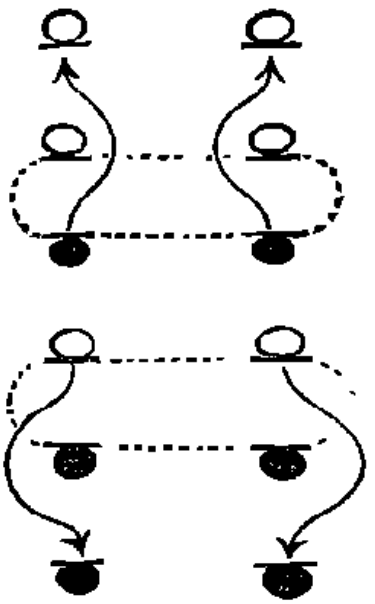


The first two gentlemen and ladies then give

hands round and turn one round to the left, after which the two gentlemen pass under the ladies arms thus:

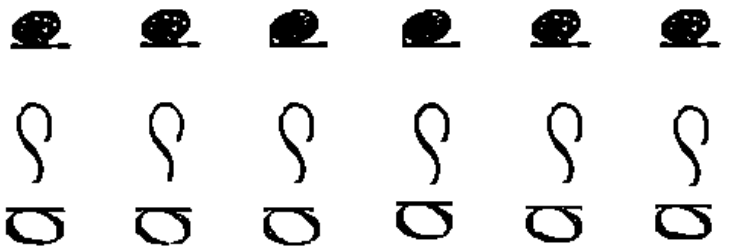


The same figure is repeated with the next two ladies, and the first two ladies repeat with the next two gentlemen thus:

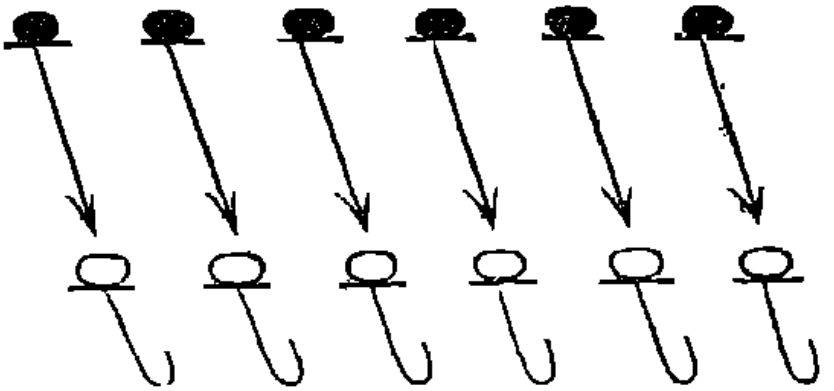


They again repeat this figure and finish in a line thus:

The ladies advance and turn half round and arrive thus:



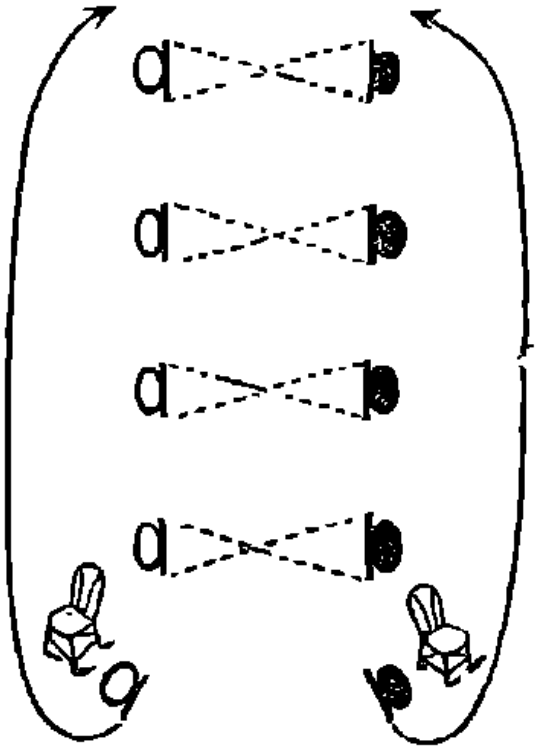
They then advance and turn half round to meet and dance with the gentleman who has been following them, thus:



The same for the remaining couples.

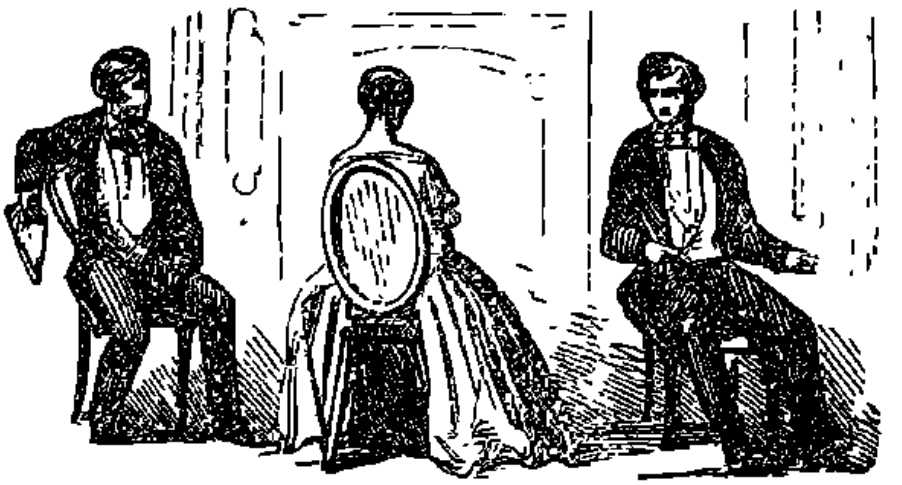
THE LANCERS.

Place two chairs at the end of the room. The whole party followed by each other dance the Polka or Valse, passing between the two chairs, at which point the lady and gentleman separate, the one passing before the chair on the left, the other before the chair on the right, when they dance singly, forming two lines to the other end of the room, when the partners meet and dance together down again thus:



THE THREE CHAIRS.

The leading couple dance several rounds of the Polka or Valse. The gentleman then seats his partner on the middle chair of three that are placed in the centre of the room, after which he selects two gentlemen who occupy the two other chairs thus :



And he returns to his place. The lady chooses one of the two gentlemen and dances with him, the other gentleman remains sitting in the middle of the room. The next couple begin immediately, while the former one is dancing. It will be understood that only one gentleman will be required to fill the vacant chair after the first time. If the same gentleman remains sitting for some length of time, one of the ladies who is not engaged with the figure, may relieve the monotony and dance with him.

N B. Here are only 22 figures explained, but many more may be arranged from these.

NEW QUADRILLE MAZURKA.*

This new Quadrille is quite different from that one introduced in the year 1845 and is far superior to it in many respects. It may either be danced by two couples, or by as many as the room will contain, in the same way as the first set, or the (*Quadrille Français,*) which in many points it resembles. It lasts about ten minutes, and must, of course, be danced with the steps of the Mazurka. One or two lessons will suffice for those who already have a knowledge of the style of the Mazurka, to be able to join in this New Quadrille. The steps of the Mazurka are the most important, and therefore, to those who are unacquainted with them, the following explanation of the figures will not be sufficient; but a few practical lessons will soon enable them to dance this Quadrille.

* Introduced in London by Coulon, in the year 1846.

DESCRIPTION OF THE FIVE FIGURES.

INTRODUCTION.

Wait eight bars—(place hands round).

Grand round all to the left and to the right —Sixteen bars.

*Petit tour** forward and backward—Eight bars.

FIRST FIGURE.

Right and left (or *chaîne Anglaise*)—Eight bars.

Top and bottom couples advance, then the two ladies cross over, whilst the two gentlemen execute a quick turn, in giving each other the left arms by the elbows, and finishing back to places—Four bars.

Petit tour backward, with the opposite lady —Four bars.

Right and left—Eight bars.

Advance, the two ladies cross over, whilst the gentlemen execute a quick turn in giving each other right arms—Four bars.

Petit tour forward—Four bars.

* *Petit tour* is the same figure which was called Holubieck.

Side couples repeat the same figure, (which takes 32 bars).

SECOND FIGURE.

Eight bars rest.

Top and bottom gentlemen give right hands to their partners, then they advance and retire—Eight bars.

Cross over by the left—Four bars.

Petit tour forward—Four bars.

Ditto to places.

Side couples repeat the same figure (which takes 32 bars.)

THIRD FIGURE.

Eight bars rest.

Top and bottom ladies cross over—Four bars

Ladies cross again in giving each other left hand. They stop in the centre of the room. The gentlemen give them right hands, and place the left round their waists—Four bars.

Cross over with partner—Four bars.

Petit tour backward—Four bars.

* There is no stop for the Music.

Hands across (or *moulinet*) one round—Six bars.

Retire Two bars.

Same figure to places, without the hands across the second time.

Side couples repeat the same figure—(which takes 40 bars).

FOURTH FIGURE.

Eight bars rest.

Top gentleman gives his right hand to his partner, then they advance and retire—Eight bars.

Petit tour forward and backward—Eight bars.

They advance again, the gentleman turns half round without quitting his partner's hand and gives his left hand to the opposite lady, the two ladies join hands behind the gentleman—Four bars.

Advance and retire by three in this position—Eight bars—(then the gentleman stoops and passes under the ladies' arms.

One round to the left, at the end of which

the opposite lady remains in her place—Four bars.

Forward to places, and *petit tour* forward —Eight bars.

Same figure for the opposite couple, which takes 40 bars.

Side couples repeat the same figure (which takes 80 bars).

FIFTH FIGURE.

Eight bars rest.

Half right and left, and *petit tour* backward —Eight bars.

Ditto to places.

Hands four half round—*Petit tour* forward —Eight bars.

Ditto to places.

Right and left—Eight bars

Petit tour forward and backward —Eight bars.

Side couples repeat the same figure (which takes 48 bars.)

FINALE.

Grand round all to the left, and to the right —Sixteen bars.

Grand chain round—beginning in giving right hand to partner, *petit tour* to place *additional*—Sixteen bars.

NOTA.—If the Quadrille is composed of more than eight couples, the music is to play a few bars more to the end.

THE REDOWA.

The Redowa is a Waltz.* The simple and charming style of this dance secured a most complete success for it in Paris, when it was brought out there a few years ago. To those persons who are already acquainted with the other dances, the step of the Redowa will not be found difficult to acquire.

EXPLANATION.

The position for the Redowa is the same as for the Waltz (see page 68), and like as in the Polka the couples may turn either to the right or to the left, or go forward or backward.

The Redowa step is only a *pas de basque* The rhythm of this Waltz is two in each bar.

* Introduced in London in the year 1846 by Mr. Coulon.

The music is three time, like the Mazurka; the first of the two movements occupying two intervals of the bar, and the second movement occupying the third.

It should be observed to keep the knee bent to wait the first interval, and to mark well the second.

THE POLKA MAZURKA.

The Polka Mazurka is a Waltz danced by two. It is in great favour in Paris.

EXPLANATION.

The gentleman begins with the left, the lady with her right foot.

This Waltz is composed of two steps of the Polka with this difference, that the last part of the first step is a *fouetté* behind (or a jump and pass the foot behind), after which it is the second step of the Polka, with the same foot as the first step. The first step is taken sideways, and the second in turning half round. The position is the same as in the Waltz. (See page 68).

LA TARENTELLA.

The Tarentella is danced among all classes at Naples, even in the street by the Lazaroni, who, at the sound of a castagnette, are so carried away by their enthusiasm that, like Scotch or Irishmen hearing the sound of their pipe, they will dance like madmen, wherever they may be.

To dance the Tarantella, however, in our circles as they dance it at Naples would be impossible, and, therefore, when Madame Michau introduced it in London in 1845 she made a selection of about eight steps or figures, that have had great success among the higher classes here.

EXPLANATIONS OF THE STEPS AND FIGURES.

I. Three Galop steps to the right, and slide the left foot forward (this to be repeated three times).

The gentleman supports his lady on his right arm, without giving the left hand.

II. Three Galop steps and slide the other foot forward in turning very rapidly, and repeated three times. (Position of the Waltz, see page 68.)

III. A *jetté* in turning, *fouetté*, *temps levé*, and *chassé* (four times). Position of the Waltz.)

IV. *Echappé*, and eight Galop steps in crossing the room obliquely, facing his partner and holding both of her hands, and return in the same way to their places.

V. Four Galop steps without turning, four *jettés* in turning and remaiuing in the same place. (Position of the Waltz.)

VI. Eight *glissades* turning to the right and the same to the left. (Position of the Waltz.)

VII. Three Galop steps forwards, slide the foot backwards, and at the same time turn short round rapidly (this three times), and the compass step (four times).

The music is an animated measure in six-eight time.

SCHOTTISCHE.

The Schottische was introduced in London shortly after the Polka, from which it originated: it is danced in couples, and the position is the same as for the Waltz. (See page 68.)

EXPLANATION OF THE STEPS.

The gentleman begins with the left, and the lady with the right foot.

Three *pas marché* (or walking steps) sideways, finishing with one foot up behind, then jump on the foot that is down. The same with the other foot.

Four times *jetté* forward, and jump on the foot which is down in turning one round. This to be repeated four times.

Lately the *Valse à Deux Temps* has been introduced instead of the four *jettés* and jump, and it is far superior.

Some begin the Schottische with four steps of the gallopade, and then the four *jettés* and jump.

LA CELLARIUS.

The Cellarius is a Waltz composed of three steps of the Mazurka. This dance was composed by Monsieur Cellarius, in Paris, and introduced by me in London, at the Polish Ball, in the City, in 1844, having Mrs. Henderson for my partner. Since that time, it has been very much altered both as regards the time and the steps; so much so, that the original dance can scarcely be recognized. But I shall give a brief explanation of the steps for those persons who may be desirous to know what the original Cellarius was.

The *premier pas* or *step* consists of two movements—1st, of a *temps levé*, which occupies two-thirds of a bar, and of a *sissonne*, which should be well marked; the cavalier begins with his left foot forward, and the lady with her right forward.

The *second pas* or *step* consists of three movements—the 1st, by tapping together the heels, while off the ground; 2nd, sliding one foot aside; 3rd, a *jeté de côté*, at the same

time tapping the heels together. This step is done two or four times in square of the room.

The *third pas* or *step* consists of four movements - 1st, of one *temps levé;* 2nd, a *sissonne;* 3rd, a *temps levé;* 4th, a *jeté de côté,* at the same time tapping the heels.

NOTE.—The first step may be executed by turning *à rebour,* and in moving backwards. There is no fixed rule in dancing the different figures of this valse; the cavalier who knows how to vary them the oftenest will render the valse the most agreeable and the prettiest. The gentleman keeps his right arm round the lady's waist, as in the waltz, holding her right hand in his left.

THE GORLITZA.

The Gorlitza is danced by two like the Waltz. The music is two-four time. This dance may be divided into four different steps.

I. One bar of the Polka in turning half round, and the same without turning, finishing

on both feet, the left foot forward for the lady as well as for the gentleman.

II. *Sissonne* with the left foot for both lady and gentleman, and two little *pas marché* behind, in turning. This to be repeated.

III. One complete step of the Polka Mazurka (see page 42).

IV. *Temps levé* sideways, *sissonne* and *pas de bourré* behind and before.

For those not acquainted with the foreign terms for dancing, a few lessons will be required to make them understood.

COULON'S QUADRILLE.

This Quadrille is to be danced by four couples only, who place themselves in a square similar to the First Set.

The half of the music is to be played—that is, half the number of repetitions are required.

For those who are not joining in the Coulon's Quadrille, the common First Set may be danced by forming two lines, without either top or bottom couples.

COULON'S QUADRILLE.

FIGURE I.—(Like le Pantalon).

The top and bottom couples *chaîne Anglaise* (or right and left) towards the centre, whilst the two side couples *chaîne Anglaise* round them.

All set, and turn partners.

The four ladies, ladies' chain.

All half promenade.

The top and bottom couples *chaîne Anglaise* in the centre, whilst the side couples *chaîne Anglaise* round them.

FIGURE II.—(Like l'Été.)

The lady at the top, and the lady on her right, begin with the opposite gentleman.

Advance and retire twice.

Cross over (in following each other towards the left).

Advance and retire.

Re-cross to places (following each other towards the left).

During which the partners set, and turn their partners.

Ditto for the other four.

FIGURE III.—(Like la Poule.)

The lady at the top and the lady on her right begin with their opposite partners.

Cross over in giving the right hand.

Recross in giving the left hand. (The four remain in the centre, and give the right hand to their partners.)

The eight set.

Half promenade (the eight).

Advance and retire twice.

The eight advance and retire (each lady giving the hand to her partner).

The top and bottom couples *chaîne Anglaise* towards the centre, while the two side couples *chaîne Anglaise* round them.*

Ditto for the other four.

FIGURE IV.—(Like la Trénis.)

The ladies at the top and bottom with their partners dance the figure of the *Trénis* with the couples on their right, each in a corner of the quadrille.

Ladies and gentlemen advance and retire.

* *Chaîne Anglaise* is always to be danced in the centre by the top and bottom couples, whilst the two side couples *chaîne Anglaise* round them.

Advance again; the gentlemen leave their ladies on the left of the opposite gentleman, and retire.

The two ladies (in each corner) cross over, and the gentlemen cross between them.

Re-cross again to places.

Set and turn partners.

Ditto for the side couples, dancing toward the right.

FIGURE V.—(Like la St. Simonienne.)

All gallopade round.

The top and bottom couples gallopade forward, and while returning backward, the side couples advance; while these side couples are retiring backward, the top and bottom ladies change partners in crossing the room, after which the ladies at the side cross the room, and change partners also.*

The four ladies, ladies' chain (ditto to places).

Repeat this figure from the beginning. The side couples commencing the gallopade forward, &c. &c.

All gallopade round to conclude.

* This figure is to be repeated.

PART II.

THE POLONAISE.

This is the most stately of dances (or it may be called rather, a grand promenade). In all the aristocratic Courts, and, above all, in those of Northern Europe—from Vienna to St. Petersburgh—this is the prelude to the balls of the highest sphere of society, as it was to Her Majesty's *Bal Costumé* on the 6th of June, 1844. Whilst every costume is in its freshness, and every plait of dress, and every lock of hair still retains the form most becoming to the wearer then, and not later, the Polonaise is danced. From its dignified measure none may abstain—from the King to the Ensign—from the youngest of *belles* to the oldest of the *ancien régime* of *beaux*. Then is the line formed for such a review as no field of battle can present

—for all parties retire amidst the lustre of silks and satins and the brilliancy of gems and diamonds. At her Majesty's *fête* the Polonaise first appeared in England, but now it will assume its place at all the great re-unions patronized by the noble leaders of fashion, whence it will travel into the provinces, to preface the race and the county balls.

To perform this promenading dance, all those who desire to engage in it, must assemble in the first drawing-room, and then the Lady Patronesses, or in their absence, the Master of Ceremonies, assigns to each lady a cavalier—in a *Bal Costumé*, care being had that there be a perfect correspondence of costume betwixt the parties. Then the inspiring measure is struck up by the orchestra. The folding doors are thrown open and the assemblage of dancers make their *entrée* into the apartments, hand in hand, slowly marching, and conversing in an under tone—the ladies playing or coquetting with their fans or their bouquets. The march at Court is preceded by the Chamberlains—in other places by the Masters of Ceremonies with their white staffs. Thus marshalled, the

promenaders visit room after room — the beauties of the above are thus displayed, and still more advantageously those of the promenaders. Those who do not join in the march have their full share of the enjoyment—for they behold to the best advantage all the marvels of the toilette and the grace and elegance of those who figure in this distinguished measure.

QUADRILLE FRANCAIS;

OR,

FIRST SET.*

PRELIMINARY REMARKS.

Le Pantalon is performed twice, first by the top and bottom couples, and afterwards by the side couples.

L'Eté and *la Poule* are each danced four times. There is no fixed rule as to which lady begins.

La Trenis and *La Pastourelle* are likewise performed four times. Each couple at the top

* See Remarks on Introductions at the end of the work.

and bottom begin alternately, *La Trenis* and *La Pastourelle* are both No. 4, and only one is usually introduced in a Quadrille.

La finale is performed four times.

EXPLANATION OF THE FIRST SET.

I. *Le Pantalon*—right and left, set and turn partners, ladies chain, half promenade, and half right and left.

II. *L'Eté*—Lady and opposite gentleman advance and retire twice, cross over, advance and retire, re-cross, whilst partner set, and turn partners.

III. *La Poule*—Lady and opposite gentleman cross over, giving right hands, and re-cross giving left hands. Four in a line set, half promenade, advance and retire twice, four advance and retire, half right and left.

IV. *La Trênis*—First couple advance and retire, advance again, the gentleman leaving his lady on the left of the gentleman opposite, and retires; the two ladies then cross over, and the gentleman crosses between them, the ladies and gentleman recross to their places, set and turn partners.

IV. *La Pastourelle*—First couple advance and retire, advance again, the gentleman leaving his partner on the left side of the opposite gentleman and retires,* the three then advance and retire twice, the first gentleman advance and retire twice, hands four half round, and half right and left.

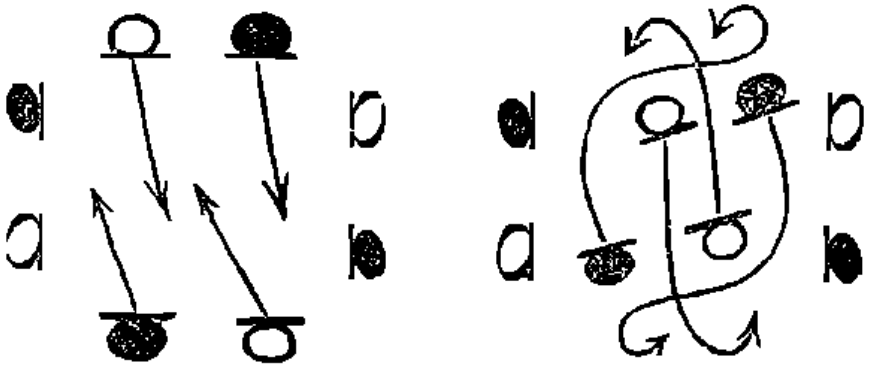
V. *La Finale*—Join hands all round, advance and retire twice, and *l'Eté*, or gallopade round, advance four and retire, cross over, advance and retire, recross, and ladies chain.

* No. 4 New Pastourelle—The last part of this figure has been changed, and now the three advance and retire, but the ladies face the gentlemen to whom they give hands, they then advance again three together, and the two ladies turn half-round and cross the room to join the other gentleman, then they advance and retire, advance again and turn half round, then all four join hands and turn half round, and right and left to their places.

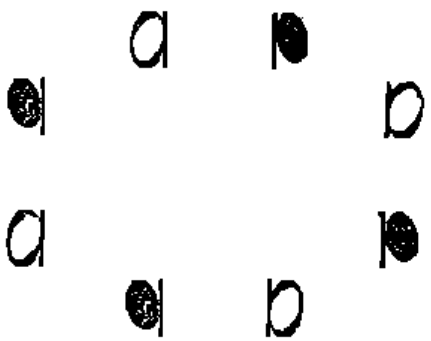
CHOREGRAPHY OF THE FIRST SET (OR QUADRILLE FRANÇAIS).

FIRST FIGURE, OR PANTALON.

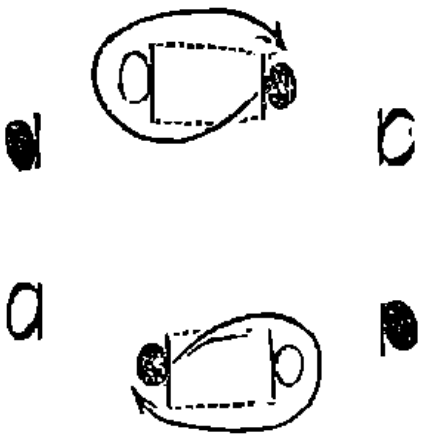
Half right and left:



Repeat half right and left.
Set to partner:



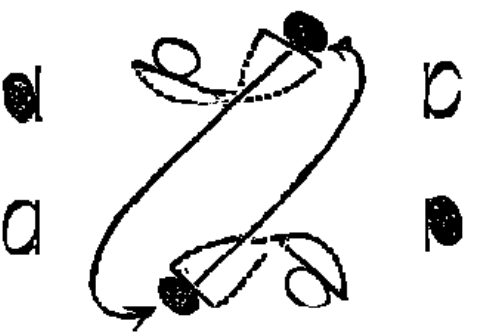
Turn partner:



Half ladies chain:

Repeat half ladies chain.

Half promenade:

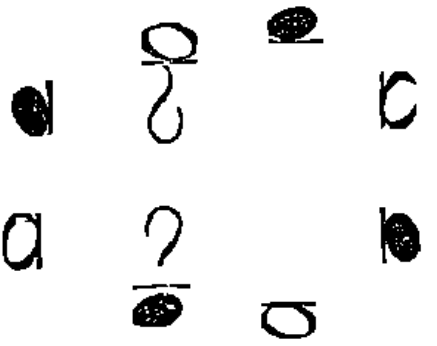


Half right and left.

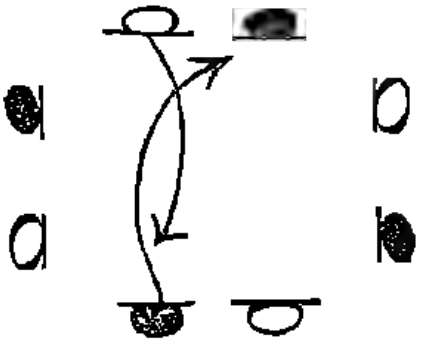
QUADRILLE FRANÇAIS.

SECOND FIGURE, L'ÉTÉ.

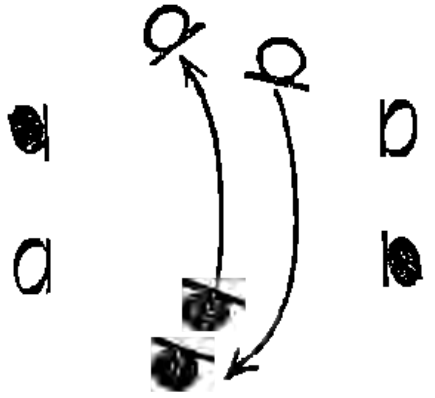
Advance and retire twice :



Cross over :



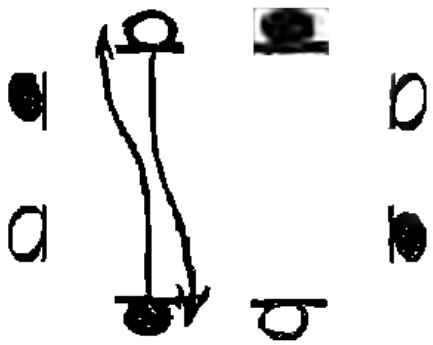
Advance and retire.
Cross over (whilst the others set) :



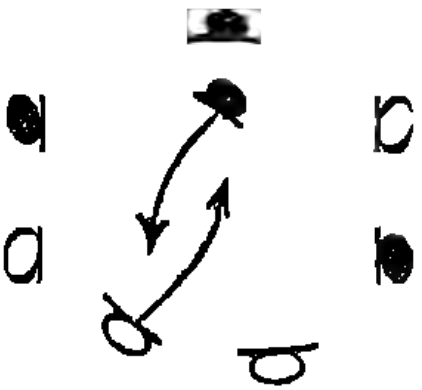
Turn partner.

THIRD FIGURE, LA POULE.

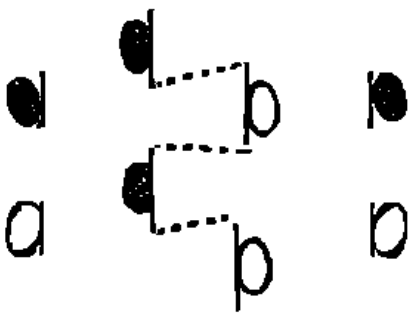
Cross over, presenting right hand:



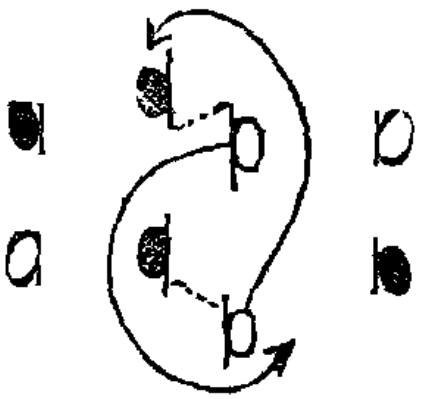
Recross, giving left hand:



Set four:

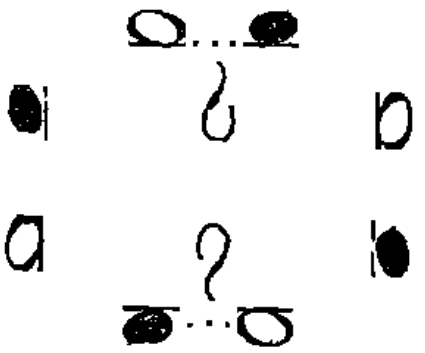


Half promenade :



Advance and retire twice.

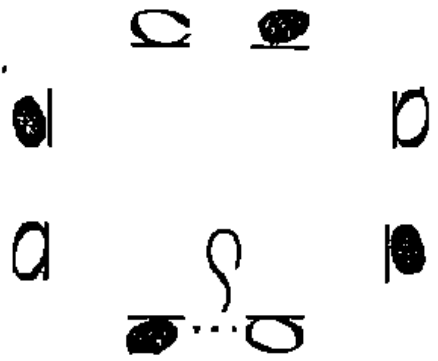
Advance and retire by four :



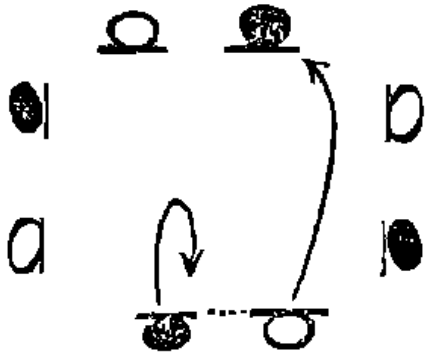
Half right and left.

FOURTH FIGURE, LA TRÉNISE.

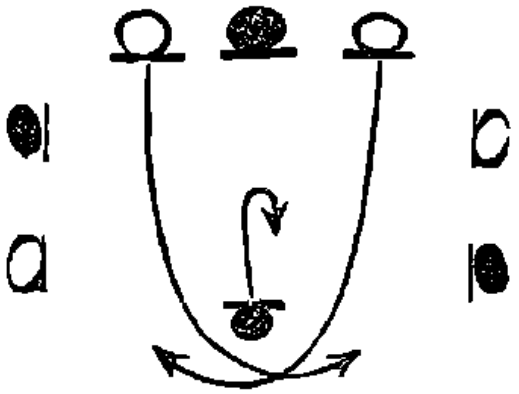
Advance and retire with partner:



Advance, the lady cross over, the gentleman retire:



Cross over, the gentleman cross between the two ladies:



Recross to places:

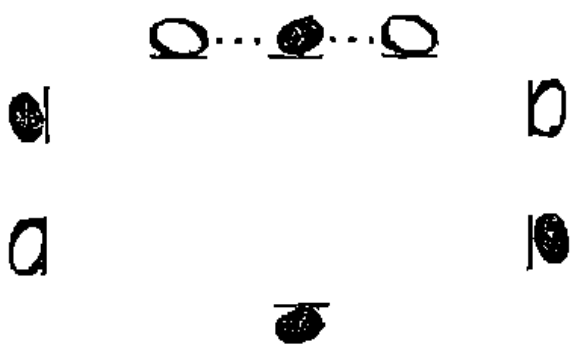
Set to partner.
Turn partner.

FOURTH FIGURE, LA PASTOURELLE.

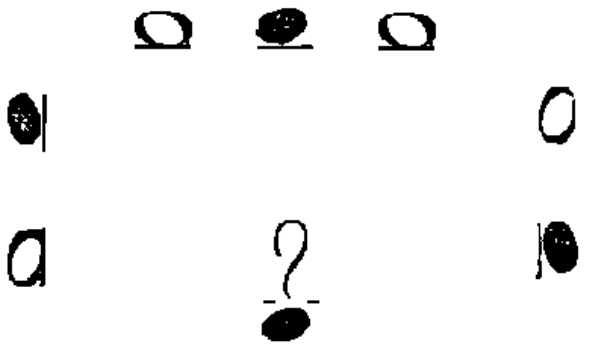
First couple advance and retire.

The gentleman advance and retire, the lady cross over.

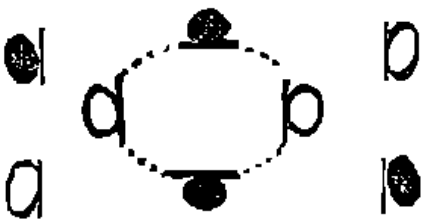
Advance and retire by three, twice:



The gentleman alone advance and retire twice:



Hands round by four:



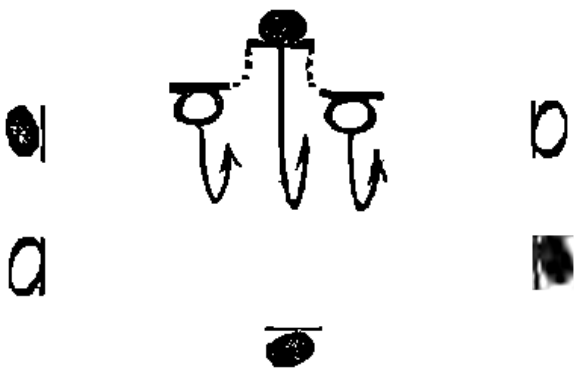
Half right and left.

FOURTH FIGURE, THE NEW PASTOURELLE.

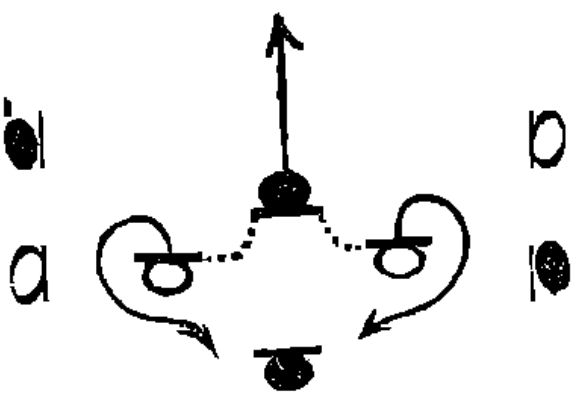
Advance and retire, with partner.

The gentleman advance and retire, the lady cross over.

Advance and retire by three, the ladies facing the gentleman to whom they give hands :



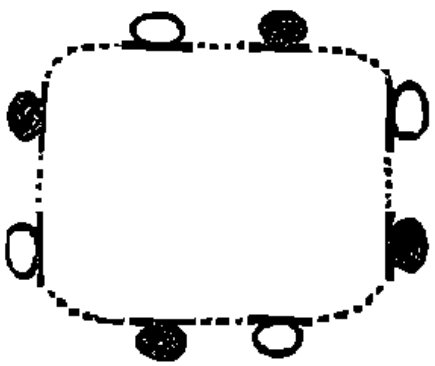
Three advance as before, the gentleman retires, the two ladies turn half round to give hand to the other gentleman :



Advance and retire by three.
Advance, the ladies turn half round.
Hands round by four.
Half right and left to places.

FIFTH FIGURE.

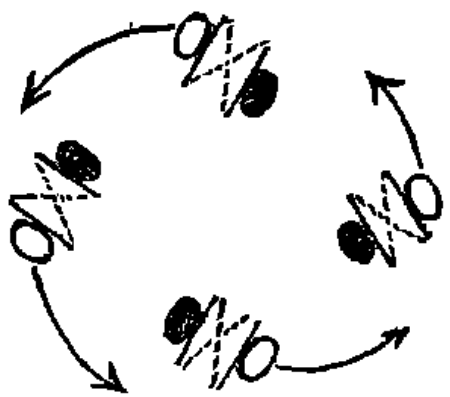
Advance and retire twice, joining hands round:



The second figure L'Été.

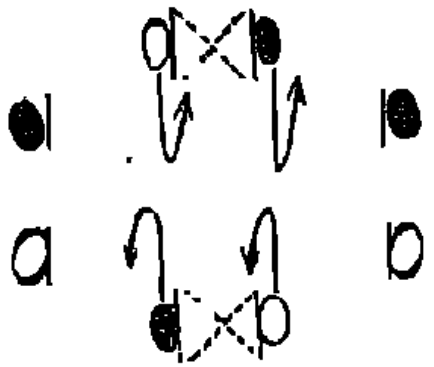
FIFTH FIGURE, WITH THE GALOP.

Galop round the room:

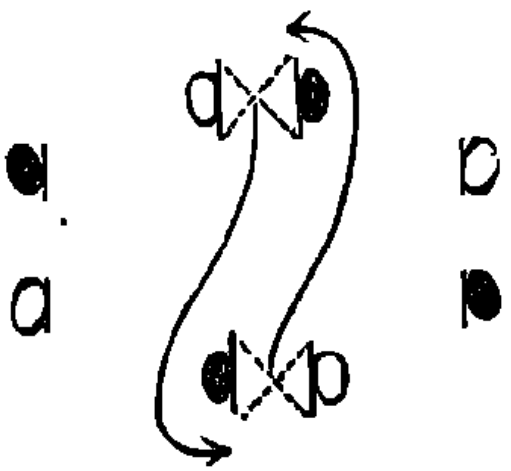


QUADRILLE FRANÇAIS.

Advance and retire by four:



Cross over:



Advance and retire by four.
Cross over.
Ladies chain to places.

THE WALTZ.

The Waltz, now called the *common Waltz* to distinguish it from the more modern one called the *Valse à deux Temps*, has been known for many years, and is still danced at many balls where the aristocratic *Valse à deux temps* has not yet been introduced, and as it is probable that the old Waltz will retain its original position in the ball-room, a short description of it may prove useful

POSITION OF THE WALTZ.*

* This position is the same for all Waltzes, the Polka, Redowa, Gallopade, Cellarius, Gorlitza, &c.

In order to begin the Waltz, the gentleman must hold and guide his partner with his right arm, well encircling her waist, and her right hand in his left. The gentleman when holding his partner's hand should keep his arm about the height of the waist gracefully extended. He should face the lady's right shoulder, having the body slightly bent forward, and the lady should keep her head opposite to her left hand which should rest on the gentleman's shoulder.

DESCRIPTION OF THE COMMON WALTZ.

The common Waltz is composed of three steps half round, and three steps for the other half round, which takes two bars. The gentleman begins with the left foot one step to the left and two steps backward in turning one half round, he then begins with the right foot, three steps forward in turning the other half round. The lady has to do exactly the same beginning with the right foot, which, in the first step she must place between her partners right and left foot.

The gentleman must also place his right foot between the feet of his partner when beginning with the right foot, after which they waltz in constantly turning and following the couple before them.

LA SAUTEUSE.

(THE HOP WALTZ.)

La Sauteuse is an old Waltz, but as it has lately been revived in Paris it is therefore likely, during the season of 1856, to occupy a prominent place among the dances of the higher circles in this country.

The step is similar to that of the Common Waltz (see page 69,) with this exception, that the first step must be jumped, like a *jetté*, and the other two run.

N.B. The steps of the *Sauteuse* are not unfrequently confounded with the second step of the Schottische. Care must be taken not to fall into this error as it would otherwise quite destroy the character and originality of the dance.

THE LANCERS.

1st. *La Rose.* The first lady and opposite gentleman advance and retire, turn with both hands and return to their places. The leading lady and her partner cross over hand in hand, and the opposite couple do the same separately and passing on the outside; they then all set and turn at the corners.

2nd. *La Lodowiska.* First couple advance and retire, advance again, the lady remains in the centre, the gentleman retires, *chassez* to the right and left, turn partners to places, the side couples joining hands to form two lines, all advance in two lines, all turn partners.

3rd. *La Dorset.* First lady advance and stop, opposite gentleman advance and stop, lady retire, gentleman retire, four ladies right hands across half round, left hand and back to places while the gentlemen lead round outside to the right half round, and back to places.

4th. *L'Etoile.* First couple pay a visit to the couple on the right hand, and bow; then to the couple on the left the same, *chassez croissé*

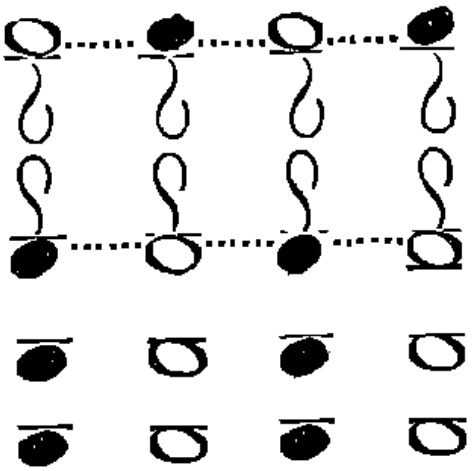
and set, *chassez croissé* and back to places, right and left.

5th. *Les Lanciers.* The grand chain, the first couple advance and turn half round facing the top, then the couple on the right advance behind the top couple, then the couple on the left follow, and the last couple the same forming two lines, *chassez croissé* with partners, and back again, the ladies turn outside the line to the right, the gentlemen the same to the left; the couples meet up the centre and advance joining hands, the four ladies form a line holding each others hands, the gentlemen the same opposite, all advance and retire, turn partners to places, finish with the grand chain.

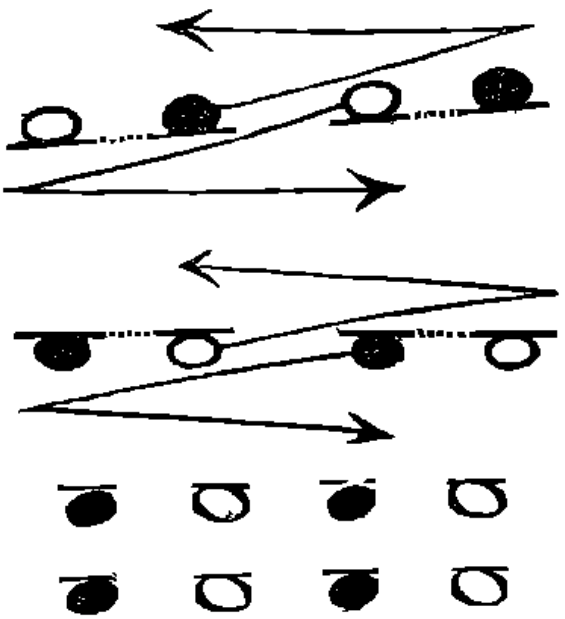
LA TEMPÈTE.

La Tempète is danced by an unlimited nnmber, accordingly four new comers can always form an additional line.

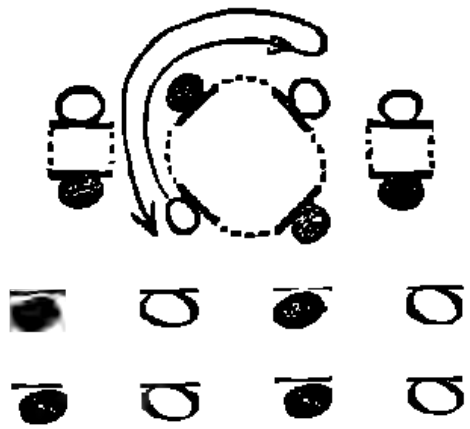
Fig. 1. Advance and retire twice in holding hands and forming two lines of four:



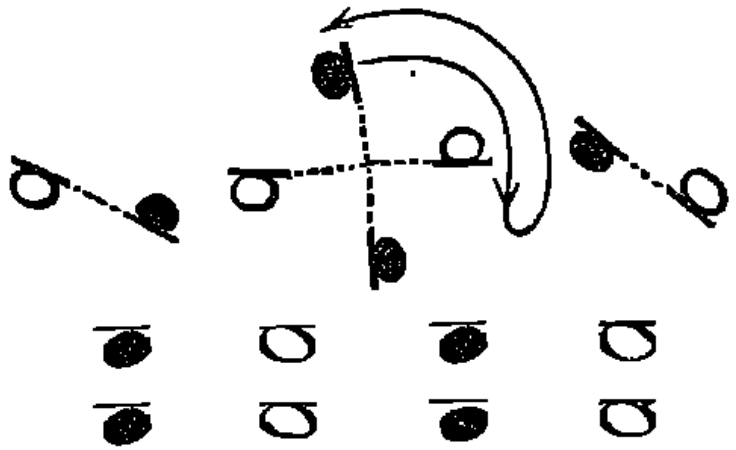
2. Cross two by two sideways, each holding partner's hands, crossing two before the other two, and re-crossing to places. Repeat the same again, with the difference that the couples who passed before in the first crossing now pass behind the other couple:



3. The four inside join hands and form a round; the two on each side join hands also, and all eight turn once round to the left and once round to the right.

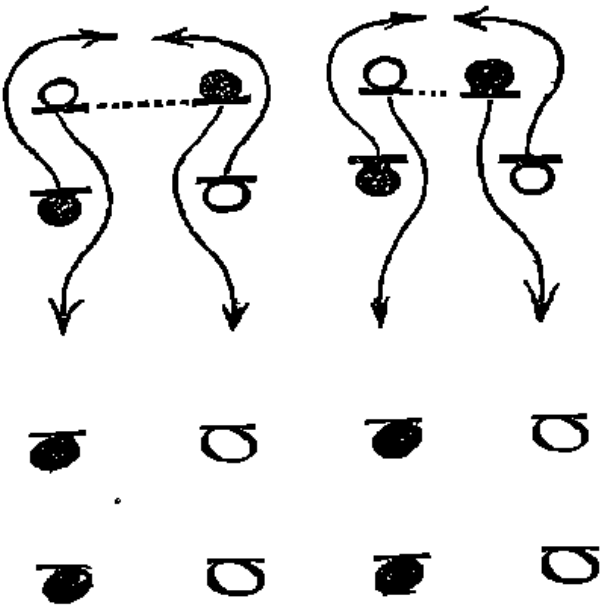


4. The four inside give right hands across whilst the two couples outside give right hands also; turn once round to the left, after which all eight change and giving left hands turn once round to the right, finishing to places.



5. Advance and retire by four holding hands.

6. Cross over, the two top couples leading through and face the other line to commence the same figure with the four who have been waiting; during this, the bottom couples stand still until their turn comes again to dance the same figures just explained.



SIR ROGER DE COVERLEY.

Sir Roger de Coverley is a very ancient and merry dance for Christmas time, or at the end of a friendly party. It has lately been revived at her Majesty's *bal costumé*. It is danced like all country dances, the gentlemen in a line, and the ladies in another opposite to their partners. The first gentleman at the top and the lady at the bottom of the line have to begin each figure, and then the other gentleman and lady at the opposite corner have to repeat the figure immediately.

I. First lady and gentleman meet in the centre of the line, give right hands, turn once round, and retire to their corners, the same for the other two at the top and bottom.

II. First couple cross again and give left hands and turn once; back to places. Repeat this.

III. First couple give both hands, the others the same.

IV. First couple back to back, and retire to places; the other corners the same.

V. The first couple advance, bow to each other, and retire; the same repeated by the other couple.

VI. The top gentleman then turns to the left, and the top lady (his partner) turns to the right; all the other ladies and gentlemen turn and follow the leaders who run outside of the line, and meet at the bottom of the room, giving right hands, and raising their arms so as to form a kind of arch under which all the following couples must pass, joining hands and running forwards when they have all passed under the arch. The first lady and gentleman remain the last at the end of the two lines, and the figures of right hands, left hands, both hands, back to back, bow, and running outside the lines are repeated by all, when the first couple will have arrived at their original place.

THE GALLOPADE.

The Gallopade has had a long reign of nearly twenty years, and is still in high favour at public balls in Paris, as well as at Jullien's

bal masqué in London. There is no dance more exciting, or easy to learn, it requires only a good ear to mark the time of the music. The chief requisite in this dance is to keep on one's feet, for there is great danger if once you fall that you will have those who follow over you, like the *Capucins de Cartes*. This power once acquired, you have only to throw yourself in the volcanic *tourbillon* and follow the course of the stream, which with very little attention will be easily understood.

The Gallopade has recently been re-introduced in private society, where it is not customary to race as at a masquerade. They merely make a few steps of the *galop* and pass into the *valse à deux temps*. In this way the gallopade becomes a spirited and graceful dance instead of a tremendous rush. The step of the gallopade is simply a *chassé* with one foot as long as you continue one way, and *chassé* with the other foot when you turn. The step of the gallopade in turning is the same as the step of the *valse à deux temps*. (See page 81.)

SPANISH DANCE.

The couples are placed as for a country dance. To commence the figure, the lady and gentleman at the top change places, they then set to the second couple, and cross into their places, set to partners, cross over again to the other places, set to the second couple, and then to partners, all four join hands, advance, retire. The two gentlemen turn the ladies in the centre and change places with each other, and finish in a round. Repeat this four times, then the two couples waltz round each other for four or eight bars, and the first couple repeat the figure with the third couple, then with the fourth, and so on to the end of the line. When the first couple begin to dance with the fifth couple, the second one begin with the third. Frequently when there is a long line, they begin this figure in different places. The figure is ended when the first couple have arrived at their original place.

The music for the Spanish dance is the same as that for the common waltz.

THE VALSE À DEUX TEMPS.

This valse made its first appearance at the Court of Vienna, and was danced in Paris at the Opera balls. In the carnival of 1832 it was danced by the *corps de ballet*, when it met with a very indifferent reception. Six months after this, at Baden-Baden, it was danced by all the fasionable company there assembled, and was very favourably received. At the close of the season, when the members of the assemblies, which consisted of the élite of Europe, returned to their respective capitals, *La Valse à deux temps* was introduced at the *soirées* in Berlin, St. Petersburgh, and London; but it is only within the last ten years that it has become so popular as to take precedence of all other waltzes. As it unfortunately happens in fashionable dances there are many individuals who launch into them without taking the pains to learn even the first step, it is for the benefit of those too enterprising valsers that the following description is offered.

DESCRIPTION OF THE VALSE À DEUX TEMPS.

The Valse à deux temps occupies three intervals like the other waltz: only they are otherwise divided. The first consists of a sliding step, the second is marked by a *chassé* which always includes two intervals in one. (A *chassé* is performed by bringing one foot near the other, which is then moved forward, backward, right, left, or round.)

The gentleman begins by sliding to the left with his left foot, then performing a *chassé* towards the left with his right foot without turning at all during these two first times. He then slides his right foot backwards, turning half round; after which he places his left foot behind to make a little *chassé* forward, turning them round for the second interval. He should finish with his right foot a little forward, and begin again with his left.

The lady waltzes after the same manner with this exception, that the first time she slides to the right with her right foot, and makes the *chassé* also on the right. She

then continues the same as the gentleman, but *à contre pied*, that is, she slides with her right foot backwards, when the gentleman slides with his left foot to the left; and when the gentleman slides with his right foot backwards, she slides with her left foot to the left.

One of the first principles of this waltz is never to jump, but only to slide. The steps must be made rather wide, and the knees kept slightly bent.

Many gentlemen, who may be designated *les étoiles de la valse*, dance the valse à deux temps *à rebours*, or contrary way; the effect is very pretty, though, at the same time, its execution is very difficult. The rules for it are the same as already described, but danced *à contre pied*, that is to say, the left foot is slid backwards during the first time and the right sideways during the second time for the gentleman.

SCOTCH REEL.

The Scotch Reel is a true national dance, and is generally performed by the nobility be-

fore Her Majesty at her state balls. This is certainly the most lively and characteristic dance known. The music is generally played by a piper, as at Her Majesty's balls, and is played very fast. When a band is provided instead of the piper, one-half play while the other wait their turn as the Scotch are indefatigable when dancing the reel; they seem almost intoxicated with it—they snap their fingers—throw their arms and feet in the air —screech out—and make such quick and difficult steps that the eyes have trouble to follow them. The figure is danced by two ladies and two gentlemen forming a line of four, the ladies in the centre. They begin with a chain in passing in and out of each other, until the two gentlemen return to their places, the ladies finish facing the gentlemen; then they set (or *balancé*) before each other, the gentlemen exhibiting all their skill, the ladies dancing as quietly as possible; after eight bars of this set they begin again the chain and set, and this they do as long as they can—in fact they never seem tired, and seem to acquire fresh strength each time they come to the *balancé*.

LA BOULANGÈRE.

La Boulangère is a French dance of great antiquity; in the present day it usually forms the concluding dance of a ball, in the same way that Sir Roger de Coverley does in this country.

The gentlemen and their partners place themselves in a circle, and join hands, the gentlemen facing inwards, and the ladies outwards of the circle.

They dance one round still keeping hands, and when they come back to their places, the leading couple begin the figure.

The gentleman with his right hand takes his partner's right hand, turns once round with her, and then leaves her. After which, with his left hand he takes the left hand of the lady next in rotation, turns once round in like manner with her, and then returns to his partner, to whom he gives his right hand as before, then his left to the lady standing next in the circle, and so on to the end, always alternately dancing with his partner, who in

the meantime when he leaves her, is to continue to turn by herself inside the circle, and keeping as far as she can from him. When this couple arrive at their own place again, the whole number join hands as before, turn one round, and the next couple to the right dance the same figure.

When the party is very large, two couples may begin at the same time, one at the top and the other at the bottom of the room.

After which the ladies dance the same figure.

LE CARILLON DE DUNKERQUE.

Le Carillon de Dunkerque, like the Boulangère, is a French dance of the olden time, and is the merryest and the noisiest of all country dances.

The gentlemen select their partners, and place themselves as for the Quadrille.

It is of no consequence if the number of couples is not equal, the more that dance the merrier it is.

The music plays the first eight bars, after which each gentleman takes the place of the gentleman to his right, the ladies meanwhile retaining their places.

All set and turn with their new partners, the gentlemen finishing with their faces towards the ladies, and their backs to the centre of the Quadrille.

Then all the ladies and gentlemen clap their hands three times, and then stamp on the floor three times, and finish by turning round with their new partners. This figure is again begun and repeated until the gentlemen meet with their original partners, after which the ladies perform the figure in the same manner with the gentlemen.

LA MADRILAINE.

La Madrilaine is a dance for two persons, the cavalier holding his partner's waist in his right arm, as in the Waltz or Polka. Its style is Spanish, and Castanets are *obligato*, to

accompany the music, which is to be played rather slowly and well marked. The gentleman begins with his left foot, the lady with her right. One *coupé* to the side, point the other foot, and bring it near to the first, *coupé* again to the side, two *Pas de Basque* in turning once round. One *coupé* to the side, point the other foot, and bring it near to the first, one *pas de basque*, in turning half round, once more *coupé* and *pas de basque*, in turning the other half. This is to be repeated as often as found agreeable, and for the sake of variety, the gentleman may guide his lady back with four *pas de basque* forward, then one *coupé* to the side, one *pas de basque* in turning half round, and once more *coupé* and *pas de basque*.

"POP GOES THE WEASEL."

"Pop goes the Weasel" is an old and a very animated English dance that has lately been revived among the higher classes of society. It is performed in the same manner

as the Country dance. The ladies and gentlemen being placed in lines opposite to each other.

The couple at the top begin the figure, they run forward within the line and back again, each occupying four bars of the music, and then outside the line, and back again during the same interval. After which they form a round of three with one of the couple next to them on the line and turn once round to the right and once to the left, at the end of which making the one they have chosen pass quickly under their arms to his place, all singing "Pop goes the Weasel," they then turn quickly to the other line and repeat the same figure with the partner of the last selected.

After this they have to run forward and backward inside and outside the line and repeat the figure with the next couple on the right and left. When they have passed three or four couples, the lady and gentleman at the top begin, and repeat the same figure, and so on in turn for all those who remain.

It is understood that after having passed the third or fourth couple, it is not necessary to go

to the top in order to pass to the outside of the line, this is done by breaking through at that part where they may happen to be.

THE VARSOVIANA.

This dance, like the Waltz, is performed by two persons, the gentleman holding the lady by the right arm. There are two different steps.

The first occupies two bars of the music. It is composed of one step of the Polka for the first bar; and for the second, the foot is slidden to the side, the toe pointed and kept in that position during the remainder of it. This is to be repeated eight times, each time turning half round.

The second step occupies four bars, the first and second bars of which are employed while the first step of the Polka Mazurka (see page 42) is danced, twice to the side; the third bar, while one step of the Polka is danced, turning half round: and the fourth bar, while

the foot is slidden to the side, keeping the toe pointed during the remainder of the bar.

This second step is to be repeated four times.

N.B. There is also an additional step, which may be danced instead of the second step, or partly with it,—that is to say—twice of the one and eight of the other: but this is left to the option of the dancers.

It is danced thus:—One Polka step, which takes one bar, observing to slide the first step instead of jumping, and turning like the Waltz. This is to be repeated sixteen times, when part of the second step is not used.

LONG LIVE THE QUEEN.

Long live the Queen is a country dance and like all other dances of the same kind, may be executed by an unlimited number of persons, the gentlemen forming a line on one side of the room, and the ladies facing them.

To the time of "God save the Queen" the

two gentlemen and their partners at the top of the line begin by giving their right hands across and marching slowly once round, finishing with a low bow to each other. They then present their left to each other and march to the left finishing in the same manner with a low bow. (It is quite optional during the "God save the Queen" to form chorus for those who wish to sing.)

To a quick tune, which then follows, the two couples Galop down the room, and back again, and Waltz round each other until the slow movement and music begin again.

N.B. When the column is a long one it is better to begin the figure at different places; leaving always one or two couples between.

REMARKS ON THE INTRODUCTIONS IN PRIVATE AND PUBLIC BALL ROOMS.

It is very much to be regretted that the custom of the English Ball Room should limit

the enjoyment of the dance by not allowing the gentleman to offer himself as cavalier to any lady to whom he has not previously passed through the ceremony of introduction. In Paris and on the Continent generally where this severe restriction does not exist, it is assumed in private parties (and very properly so) that the hostess has the tact to assemble those only of her friends together, who are on an equal footing in society, and therefore *in politeness to her*, any such introductions are dispensed with. And in public as well as private balls the ease and agreeableness of the party would be much enhanced if gentlemen could, without fear of the imputation of rudeness, exercise their freedom in the choice of partners, and equally so, a lady would find it much more flattering to be the direct object of a gentleman's preference for the dance, than as is usually the case, to be presented to him by others.

DESCRIPTION AND CHOREGRAPHY
OF THE
MENUET DE LE COUR.*

1. One bar rest for the gentleman to take off his hat.

2. One bar to prepare, and two bars to perform the bow of the gentleman and the curtsey of the lady.

5. One waltz step in going forward, and in turning half round to face each other—one bar.

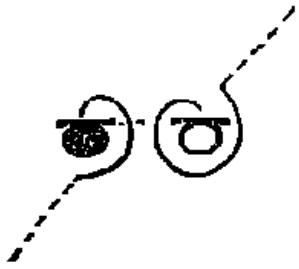
4. One bar while preparing for the bow and curtsey, and two bars while performing them.

5. Return to places in giving hands with *Pas de Bourré* forward. *Coupé* backward, the gentleman bring the left foot behind, the lady the right foot forward—two bars. (After this

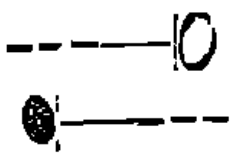
* Explanation of the signs:—Gentleman Lady Give hands ..... Figures —— - - - -

the lady and gentleman always dance with the same foot.)

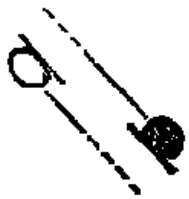
6. *Pas Grave* forward in giving the hand—two bars.



7. *Coupé* forwards, *coupé* backwards in facing each other. *Jetté* to the right. *Pas de Bourré* behind and before. *Coupé* backwards and bring the left foot behind—four bars.



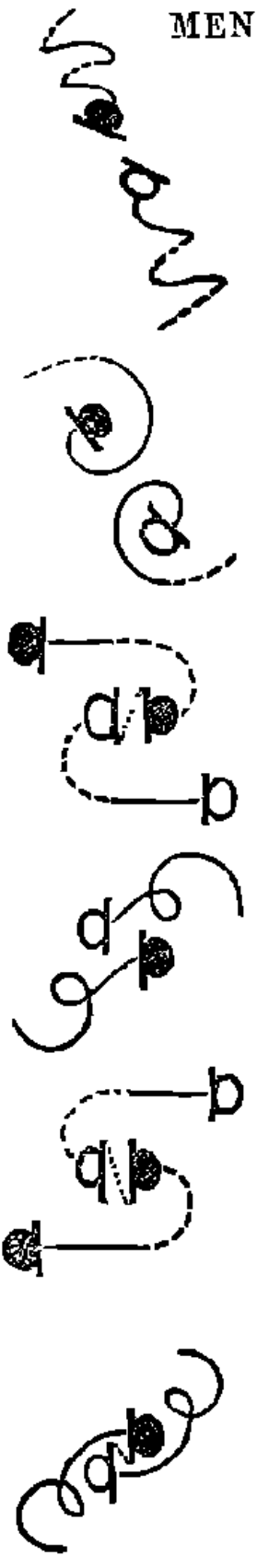
8. *Pas Grave* forwards, and *Pas de Menuet* forwards in turning—four bars.



9. Two *Pas de Menuet* to the right in passing before one another—four bars.

10. One waltz step. *Coupé* backwards—two bars. The gentleman resumes his hat.

11. *Pas de Bourré* forwards and *assemblé* before—two bars.



12. *Coupé* backwards, and two *battements*, repeating it four times in going backwards —four bars.

13. Bend and rise twice. *Sissonne* with the left foot. *Coupé* backwards and bring the right foot forwards—four bars.

14. *Pas Grave* (to present the right hand). *Pas de Bourré* forwards. *Assemblé* before and place the right foot at the right —four bars.

15. Two waltz steps. *Pas de Bourré* forwards, *Coupé* backwards, and place the right foot behind—four bars.

16. *Pas Gravé* (to present the left hand). *Pas de Bourré* forwards, *Assemblé* before, and place the left foot to the left —four bars.

17. Two waltz steps. *Pas de Bourré* forwards, *Coupé* backwards, and place the left foot behind—four bars.

18. *Coupé* forward, *Coupé* backward. *Pas de Bourré* forwards, *Assemblé soutenu,* left foot before—four bars.

19. Minnet step to the right—two bars.

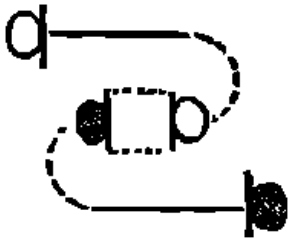
20. Minuet step to the left—two bars.

21. *Pas de Bourré* behind and before, one half round. *Pas de Bourré* behind and before, half a round. *Pas de Bourré* behind and before (done quickly). Rise and turn on the toes to bring the left foot forward, and change the feet—four bars.

22. *Coupé* forward, and *Assemblé* before, in bringing alternately one and the other shoulder forward. Repeat this three times. Slide the left foot to the left *Pas de Bourré* behind and before, finishing with the left toe pointed behind—four bars.

23. *Pirouette* on both feet finishing on the left foot. *Coupé* backward, and place the left foot behind—four bars.

24. *Pas grave* (to present both hands). *Pas de Bourré* forward. *Assemblé* before in facing each other. Turn half round in keeping the left hand of the lady. Place the left foot to the left for the gentleman, and the right foot to the right for the lady—two bars.



25. *Coupé* forwards, *Coupé* backwards—two bars.

26. Give both hands to each other. *Pas de Bourré* before and behind. *Coupé* backwards and place the left foot behind for the gentleman, and the right foot before for the lady—two bars.

Repeat the figures 1, 2, 3, 4, 5 to conclude.

A List of Professors of Dancing,

PUPILS OF

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Misses BARNARD, 68, Newman Street, Oxford Street.

Mr. CRAMOND, Murray Place, Tain, Rothshire.

Mrs. H. E. R. DAVIES, Hill Street, Haverford West.

Miss EVAN, Ludlow, Shropshire.

Mr. MATHEW DODWORTH, 99, Fitzwilliam Street, Sheffield.

Messrs. HARWOOD & SON, 42, Nelson Street, Great George Street, Liverpool.

Mr. JOHN HAWKINS, 12, Lower Stone Row, Coleraine.

Miss F. MANTLE, Flint House, Maidenhead.

Mr. W. G. MINGAY, Nantwich, Crewe.

Mr. THOS. REYNOLDS, 9, Dolier Street, Dublin.

Mr. EDWARD WILLIS, Woodhouse Sqnare, Leeds.

Mons. Coulon's pupils are respectfully informed that their names can be added to the above list upon their sending their address to the publisher.

Names of Towns from whence Professors applied to M. Coulon for instruction in some of the new dances introduced by him, and others.

(*From the Editor.*)

FROM		FROM	
Bath	2	Doncaster	1
Belfast	1	Dublin	3
Birmingham	4		
Blackheath	1	Ealing	1
Boston	1	Edinburgh	3
Boulogne	1	Enniskillen	1
Brighton	2		
Bristol	2	Glasgow	4
Broadoak	1		
Bury St Edmunds	1	Hastings	1
		Highgate	1
Camberwell	1		
Cheltenham	3	Ipswich	1
Chipping Norton	1		
Chiswell	1	Kentish Town	1
Coleraine	1		
Cork	2	Leamington	2
		Leeds	1
Derby	1	Leicester	1

FROM	
Liverpool	4
London	25
Londonderry	1
Ludlow	1
Manchester	2
Maidenhead	1
Newcastle	1
Northampton	1
Norwich	2
Nottingham	1
Paddington	1
Penzance	1
Preston	1

FROM	
Ramsgate	1
Ripon	1
Sheffield	2
Shrewsbury	1
Swansea	2
Thurso Caithness	1
Wandsworth	1
Weymouth	1
Whitby	1
Wickhammer	1
Willingborough	1
Worcester	1
Wykeham	1

W. OSTELL, HART STREET, BLOOMSBURY.